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DELLA ROBBIA

temperament to that of Schubert and Keats, though he credits the painter with profounder insight into human nature than either the musician or the poet. ‘He is less a visionary, because his experience of men and things is greater than theirs ; his outlook is wider, he is less self-centred.’ Mr. Herbert Cooke’s volume is a most excellent addition to this attractive series.

L U C A D E L L A R O B B I A

THE name of Della Robbia has so long been associated with the glazed terra-cotta ware turned out from the factory by the succeeding generations to whom the secret was handed down from father to son, that it suggests to the modern mind more the manufactured article than any particular individual. Yet

Luca della Robbia, the founder of the ‘dynasty,’ and the subject of the Marchesa Burlamacchi’s book* must be ranked by the side of Gilberti and Donatello, as one of the leading sculptors of Florence, long before he succeeded in inventing the new method of plastic expression which will ever be connected with his name. The value of this new volume of Messrs. Bell’s Great Masters’ Series lies almost entirely in the very complete list of illustrations and in Dr. Williamson’s concluding chapter, which supplies the necessary characterization of Luca’s work and the explanation of his place in the history of Italian art, which the Marchesa somehow did not grasp or, anyhow, failed to convey to the reader. Her part of the work consists in the conscientious and infinitely laborious compiling of a list of Luca’s authentic works which have too long been mixed up with those of his less important followers.

* *Luca della Robbia*, by the Marchesa Burlamacchi. (London, George Bell and Sons, 1900.)



PORTION OF THE SINGING
GALLERY
(Duomo Museum, Florence)
BY LUCA DELLA ROBBIA
(George Bell)